

1902

THE  
**TOLEDO**  
**MUSEUM**  
*of* **ART**  
  
**CATALOG** *of*  
**PICTURES**







*Catalog  
of...*

# *Pictures.*



*Second Exhibition  
of the*

*Toledo Museum  
of Art.*

*January 20th to February 8th,  
Nineteen Hundred and Two.*



**In** this, the Second Exhibition  
of the Toledo Museum of  
Art, we have secured an  
exhibit differing entirely in  
character from the collec-  
tion of pictures shown here  
in December ~ ~ ~  
The splendid collection of  
Japanese Prints represents  
the best type of modern  
Japanese art ~ ~ ~  
The Alten and Albright col-  
lections show some very  
interesting work by Ameri-  
can artists, while in the ~  
collection of original illus-  
trations secured from Chas.  
Scribner's Sons, and used in  
Scribner's Magazine, the ~  
best of modern American  
illustrating is represented ~

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# CATALOG

## GALLERY A

### SPECIAL EXHIBITION OF JAPANESE PRINTS

1 TO 86 INCLUSIVE

THIS COLLECTION OF MODERN PRINTS  
IS MOSTLY THE WORK OF THE ARTIST  
GEKKO, WHO CAN BE CONSIDERED THE  
LEADER IN THE PRESENT SCHOOL OF  
UKIYO-YE, IN TOKIO.

LOANED BY MR. SHIRAYAMADANI, OF CINCINNATI.



## JAPANESE PRINTS

The Ukiyo-ye was the School of Art of the populace of the City of Yeddo during the two hundred and fifty years in which it was the capital of Japan, before 1868. In it the artists, for the first time, came from the ranks of the common people, and derived their subjects from the life of the common people.

It began as a school of painting which depicted the early theatrical shows, scenes at fairs, and the dancers and musicians in vogue at the day.

Its next step was to devote itself to book illustration.

From the early half of the Seventeenth Century printed books for the education or amusement of the people began to become common, and these were illustrated by rude wood-cuts in black and white, whose designing became the prerogative of the Ukiyo-ye artists.

About 1660 the demand for cheap, popular paintings became so large that the hint given by block

printing was utilized in the designing of large prints to be hung up like pictures. These earlier large prints were still done in black and white, and are the earliest specimens in the collections of print lovers.

About 1715 these prints, hitherto executed in black outline, had the spaces filled in with colors applied by hand.

But this method of coloring proved too expensive, and about 1742 the invention was made of separate blocks for filling in the spaces between the lines with printed color. At first two colors only were used, generally rose and pale green.

About 1758 a three-color block was introduced, and it became possible now to use the three blocks for the three primary colors, which by suffusion, could be made to produce secondary tones.

In 1765 Harunobu, one of the greatest designers in the styles of two and three colors, conceived the design to use as many colored blocks as he required tints, and to use these for filling in the spaces of sky, landscape distance and foreground. This was the beginning of full polychromatic color printing.

Harunobu and his pupils developed this rich means to express all kinds of pictorial subjects until about 1780, when Kiyonaga, by devoting himself to selecting the exact values of figures seen against landscape backgrounds, added atmosphere to beauty of color, and thus produced complete pictorial relief in compositions of outdoor figures. His work about 1786 reached the high-water mark of excellence in Japanese color prints.

From about 1792, three men—Utamaro, Toyokuni and Yeishi—carried Kiyonaga's method further toward broken and picturesque effects and an extravagance of line. At about 1798 their work strongly influenced the slowly ripening genius of Hokusai, who increased the picturesque and personal rendering of subjects.

In 1825 Hokusai and Hiroshige, his son, followed by Yeishin, transferred the interest of color print designing from figure to landscape subjects worked out in rich tints. Hiroshige so closely followed nature that it is possible even to-day to follow his course of sketching through Japan from place to place, recognizing the point of view of each from his illustrated sheets.

The old school of this art came to an end about 1868, when foreign art and illustration was introduced with western civilization. From that time on, the Yeddo artists produced in their prints little more than imitations of earlier work, but from the time of the China War in 1894, some young pupils of the Ukiyo-ye turned their attention to designing color prints from scenes of the war. To these, after the war, they added scenes from contemporary life, conceived not in the old style but in a new and graceful one. Of these men, Gekko and Toshikata were the leaders, and are so to-day.

**PANEL No. 87 LOANED BY MR. ROBINSON LOCKE.**

## **GALLERY B**

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### **COLLECTION OF PAINTINGS IN OIL AND WATER COLORS**

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**BY MR. MATTHIAS ALTEN**

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**88 TO 140 INCLUSIVE**

- 88—The First Christian Mother.
- 89—A Sunset in Normandy.
- 90—Michigan Landscape.
- 91—Roses.
- 92—Chrysanthemums.
- 93—Still Life (Rabbits and Ducks).
- 94—A Rocky Road.
- 95—Peonies.
- 96—The River Road.
- 97—A Country Road.

98—The Old Couple.  
99—Lilacs.  
100—On the Plains of Etaples.  
101—Crucifixion.  
102—Autumn.  
103—The Old Wash-House.  
104—The Old, Old Story.  
105—The Duck-Pond.  
106—Evening on the Seine (Paris).  
107—The Suburbs (Paris).  
108—The Alley Way.  
109—Mr. Matthias Alten (Artist).  
110—Sunset (Autumn).  
111—High Water.  
112—Harrison's Creek.  
113—A Day in April.  
114—The Cavalier.  
115—Winter Evening.

116—Winter Landscape.  
117—Scene in France.  
118—Near the Plaster Beds.  
119—A Bushel of Lilacs.  
120—Shallow Water.  
121—A French Courtyard.  
122—Study of an Old Man's Head.  
123—On the Beach.  
124—The Fisherman's Return.  
125—Along the Shore.  
126—Still Life (Peaches).  
127—Monarch of the Flock.  
128—The Old House.  
129—The Old Couple.  
130—An April Day.

## **WATER COLORS**

131—Shelling Peas.

132—Pasture Creek.

133—Roses.

134—A Corner of the Town.

135—Returning Home.

136—Evening Time.

137—Flower Stall.

138—Good-Bye.

139—Fisherwoman.

140—A Summer Afternoon on the “Aspetuck.”

## **BLACK AND WHITE**

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### **ORIGINAL ILLUSTRATIONS LOANED BY CHARLES SCRIBNER'S SONS**

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**141 TO 212 INCLUSIVE**

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#### **ARTISTS REPRESENTED**

W. A. CLARK	SEYMOUR LUCAS
HENRY HUTT	JULES GUERIN
F. C. YOHN	L. MARCHETTE
DENMAN FLINT	C. S. CHAPMAN
A. T. KELLER	H. C. CHRISTY
HENRY McCARTER	EVERETT SHINN
E. C. PEIXOTTO	RAYMOND
E. S. THOMPSON	THEO. ROBINSON
A. B. FROST	M. J. BURNS
E. L. WEEKS	E. B. CHILDS
ALBERT HERTER	G. W. LIEBSCHER



**COLLECTION OF . . .  
PAINTINGS OF CHILDREN**

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**BY A. E. ALBRIGHT**

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**213 TO 243 INCLUSIVE**

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**OILS**

213—A Lunch for the Farm Hands.

214—When You and I were Young.

215—A Summer Morning.

216—Kites.

217—Fishing.

218—Prairie Gophers.

219—Baiting the Hook.

220—Snowballs.

221—A Bite.

222—Aunts.

223—A Rare Wild Flower.

224—Me and Tige.

225—A Lazy Little Boy.

226—Grass.

227—Raking the Stubble.

228—Fair Play.

229—Home from School.

230—Young Plants.

231—Planting Corn.

232—Home from the Fields.

233—A Tough Proposition.

234—A Last Year's Bird's Nest.

235—Wild Strawberries.

236—Drowning Out Ground-Squirrels.

237—Across the Meadow.

238—Nutting.

239—Mary had a Little Lamb.

240—Speckled Eggs.

241—The Village Green.

242—Heaping the Hay.

243—After the Cows.



Any one in good and regular standing may enjoy all the privileges offered by the Association for one year by paying an annual due of \$10.00. Dues should be paid to The Treasurer, Isaac E. Knisely, Northern National Bank.

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The Blade Printing & Paper Co.



